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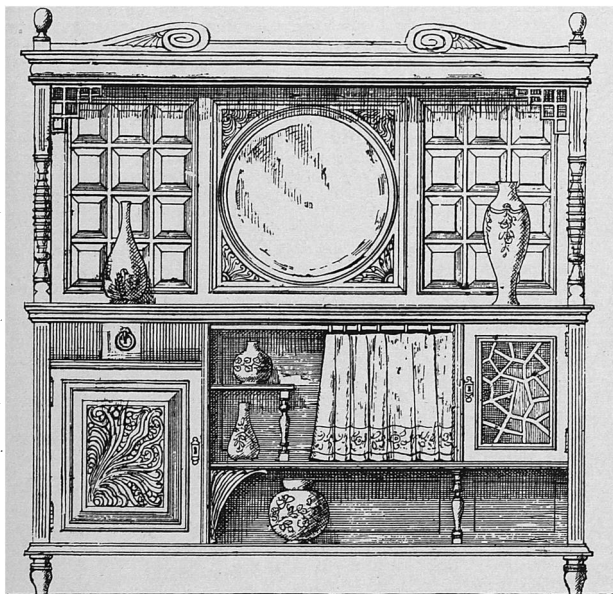
ANCIENT MOSAICS.

THOUGH the Greeks produced the art of mosaic laying, the Romans carried it to higher perfection, alike on walls and floors. Mosaics represented mythology, battles, customs, sports and the daily life of the people, men, beasts, birds and fishes, and the various fabulous animals

architectural form and of decoration, and a class in the drawing of ornament under a special instructor, on four afternoons of the week. The instruction of the first class in drawing also embraces something apparently similar in relation to ornament and metal work. In its rich equipment of decorative collections the Museum possesses the greatest advantage for this kind of training. It shows also a recent increase in its fine art department. The most important newly-acquired work is the great picture by Lavallo, the gift of a citizen of Cambridge. The powerful "Automedon with the Horses of Achilles," is still on exhibition in the central gallery, but the question of its purchase continues unsettled.

A SERIES of specimens of needle-work and modeling by the pupils of the Massachusetts School and Perkins' Institute for the Blind, are exhibited by the New England Institute. One of the pieces of embroidery is by Laura Bridgman, showing a geometrical arrangement of different stitches and in varied colors. Among articles in clay are little jugs of very good form, as also representations of nuts of different kinds, and a copy of a bowl from the Ohio mounds. Clam and oyster shells, showing the growth of valves, are formed quite correctly, and equally so such articles as dumb bells and boots and shoes, a pot of beans being another of the best specimens. The series represents a remarkable progress in the development of the faculties of this unfortunate class of the human family.

JAPANESE gauze and the most exquisitely-tinted Verona silks are used for vestibule drapery.



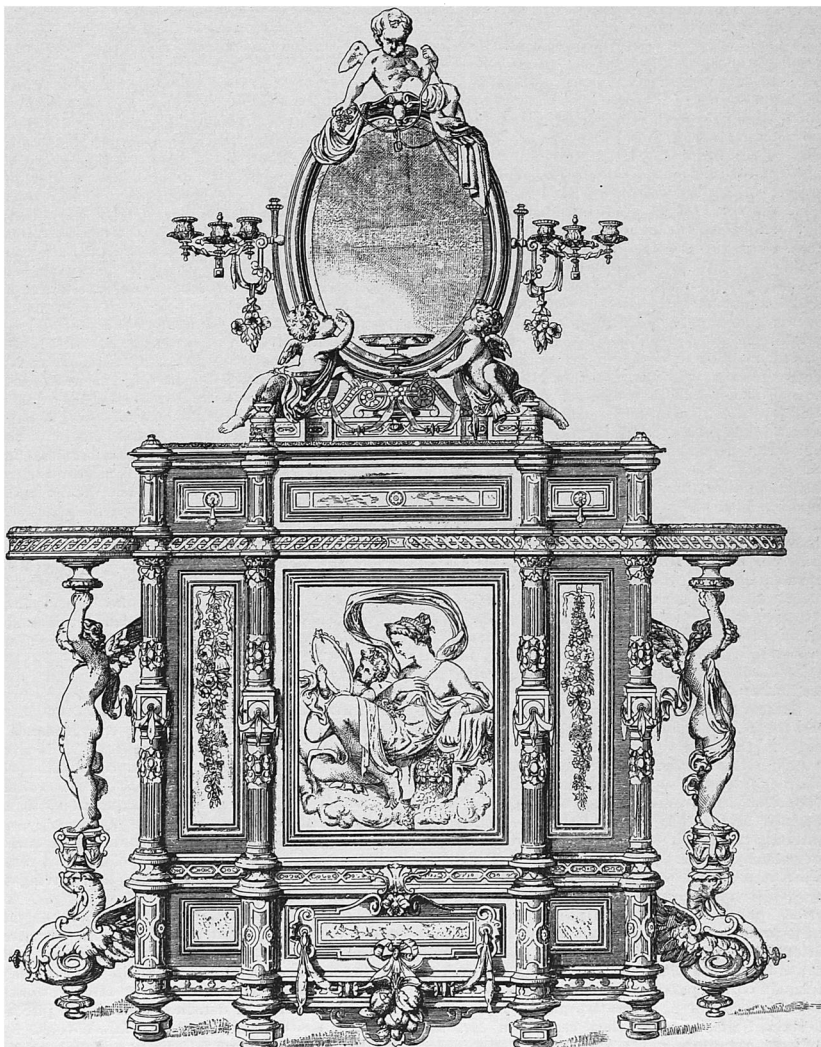
CABINET IN MAHOGANY, DESIGNED BY HUTCHINGS & SON.

which sprang from the imagination of inventive artists and from tradition. The greater part of Italy abounds with elegant and elaborate specimens. Most of these mosaics are of marble, and in some cases are put together in such minute pieces, and so carefully harmonized in colors, tints and shades as to resemble oil paintings. The celebrated mosaic of the four pigeons drinking water and perched on the rim of a vase, mentioned by Pliny and now in the Vatican at Rome, exemplifies the skill attained in the art in the times immediately preceding Augustus Caesar. In Britain, wherever the Romans fixed their permanent stations, they adorned the dwellings of their prefects and military governors, their temples, and especially their baths, with picturesque and ornamental mosaics, made of such materials as were found in different localities, clay being colored by an admixture of mineral substances and burning. Among scenes portrayed were chariot races, sports, dances, games, tanks and fish, gods and goddesses. Though equally well executed as the Roman mosaics found at Halicarnassus, France, Germany, Spain and Switzerland, they are, unlike those, deficient in the use of colored marble and glass. These mosaics are interesting, as having survived all other paintings of their times and the frescoes of the Romans of the mediæval period. They have lasted for 2,000 years. Several of the later Popes of Rome have had the taste and the munificence to secure the production in mosaic of choice productions of some of the great masters of painting—Raffaello, Michael Angelo, etc. We may add that some of our leading decorators in this country have at their command Italian artists who are equal to the rendering of grand pictorial representations.

THE ninth year of the school of drawing and painting connected with the Museum of Fine Arts, Boston, opens with unusually favorable conditions. In financial prosperity this institution makes an advance of no frequent degree, even in so wealthy and liberal a community. An added point of its good fortune is that in receiving the noble bequest of \$100,000, left by the late proprietor of the Parker House, it is free of all restrictions as to the use of the gift. Although the school may be provided with no special appropriation from the new fund, it will have important participation in the general benefit to be established. Students, both men and women, are to receive instruction as hitherto on every week day. The classes will also continue to be under the direction of Mr. Otto Grundmann and Mr. Frederic Crowninshield. What is distinctly new in the system of instruction is the idea of forming a special course in decorative work. This is to include a course of lectures on the elements of



A CHINESE VASE.



DESIGN FOR PARLOR CABINET.



PLAQUE ORNAMENTATION.

By what appears a peculiar coincidence, the Art Workers' Association of New York and Messrs. Clark & Co. of Boston, have struck related if not identical courses in the invention of a new method of leading stained glass. From facts at present to be gathered, it would be unjustifiable to conclude that any leading idea has been borrowed by either, although from the apparent nature of the matter, as well as from the idea implied by the names given the process, may be noticed a remarkable similarity. The method of which we have witnessed the use by Mr. Belcher in Fifth Avenue is called metallo-mosaic. That seen in Mr. Clarke's establishment in Boston is given the name of mosaic leading. For the latter, it is understood, a patent is held for the United States, England, and Canada. In each case the material used for leading is a metallic composition. By virtue of it the work may be formed of much smaller pieces than when lead is used, which dovetails upon the glass at all the edges, whereas these are united by the composition without any overlapping, and as if cemented together.

It can only be said that some of the effects recently obtained through the process are very much to be admired. In a piece just finished for the lower half of a window after a design by Miss Nolan, the style is shown to good advantage; here the arrangement of color, with upward of a thousand pieces forming some flowers grouped as the center, is of uncommon value. The representation is that of daisies and tall red clovers, growing upon the verge of a bank outlined against the sky. The glass throughout is without superficial stain, either in the fine blue above with a rare quality of depth, or in the flower tint, and shining greens of the foliage with its skillfully managed lights and shades. The flowers of themselves recall some of Mr. La Farge's on canvas, as to a certain etheriality of impression, and which in the present medium is surprising. Surrounding the central piece is a border of amber glass of perhaps an inch and a half in width, set at intervals with opal jewels which rather detract than otherwise from the effects of the beautiful chief division of the work. In another and an artistically important piece by the same designer, the new leading aids a singularly fine arrangement. A conventional Japanese idea has been followed in this design in the form of two storks in flight against a background of a silver moon with rising clouds. The numerous lines in the plumage of the birds are all represented with the mosaic leading, being frequently in long parallels with graceful curves, and with sometimes perhaps as small a space as an eighth of an inch intervening. The border is formed in small geometrical pieces, many in diamond form, of the richest colors, and with the addition of very small jewels.

Some of the developments in making stained glass in Boston have been of special interest, as that of the disc glass made by the Antique Stained Glass Company of South Boston. With this it is intended to gain by scientific methods of production the same effects of color as were obtained accidentally in early times. When the materials to furnish different colors are fused but not blended, such portions as are sufficient to form the required pieces are taken from the melting vessel and whirled with a stick on the flat surface prepared for the purpose. Many of the discs produced in this manner are richly and curiously streaked with color. They may be made of use in various places, as in forming the centers of small corner panels, and sometimes as well in the main body of a decorative piece. In a screen of stained glass noticed last season in Mr. McPherson's establishment, a good effect was obtained by arranging discs of whirled glass of varied sizes

and colors at intervals with two together, one partially concealing another, and with lead lines introduced distinctly as a part of the design, striking out from each group in different directions in zigzag or winding courses like rivulets, and terminating at some distance from the pairs of discs. Novel effects in plated stained glass have been produced by this and other decorators, including the Continental Stained Glass Company. Particularly subtle tones are created by the plating of one piece of glass upon another of different color to the depth of possibly six thicknesses. Sometimes in forming flowers an exterior portion may be in white brilliant plate glass with the surface cut roughly, like the rock face finish of building stone, giving different angles for the reflection of light, and beneath this and leaded in with it may be arranged the colored piece or series desired.



MORE important results can hardly be possible from any plan yet inaugurated for the benefit of art in this country than from that represented by a prospectus recently issued by the American Art Association. The project had been for six months in quiet contemplation, with initial measures also accomplished, before any part of the matter was made public. A generous subscription by friends of art of different places toward the establishment of a prize fund of \$15,000 was the first step publicly recorded; at least half this sum was contributed previous to the publication of a circular outlining the plan so far advanced. When the full amount shall be raised, and with this divided into six equal portions of \$2,500 each, it will remain for these sums to be awarded for the six best painted and composed oil paintings by American artists contributed to a first prize exhibition to be held the coming spring. The final disposition of the prize paintings will be extended in the most complete manner to public advantage. These will become the property of different art museums and institutions, among which they are to be distributed by lot, where they will be held permanently and designated as prize paintings by an accompanying tablet.

The organizations to share in this arrangement, as thus far specified, are the Metropolitan Museum of Art, New York; The Pennsylvania Academy of Fine Arts, Philadelphia; The Museum of Fine Art, Boston; Corcoran Art Gallery, Washington, D. C.; Chicago Art Institute, Chicago, Ill.; Cincinnati Museum of Arts, or Detroit Museum of Fine Arts, Detroit; the Rembrandt Club, Brooklyn, N. Y.; and an art institution of Milwaukee, Wis., or other city which may become interested in the furtherance of the project. From what is stated of the source of the amount already subscribed, it is to be understood that our pictures are certainly destined to the Metropolitan Museum, and it is believed in Boston that the Museum of Fine Arts of this city will be entitled to another according to the provisions. If the sum of \$15,000 is not reached by the subscriptions, the number of prizes will be correspondingly reduced, and the institution in those cities offering the least toward the fund will be omitted from the list and the money refunded. Curtailment, however, is hardly to be expected, and the character of the scheme renders it equally capable of expansion should the experiment call forth all that is hoped for from the artists, with whom the burden of the matter now rests. It is for them to gain the sanction of subscribers who are not only men of liberality, but for a large part connoisseurs of reputation. They are the owners of private galleries distinguished for modern master pieces, who virtually offer \$2,500 for an American picture to every artist in the land. The case of American art is indeed hopeless if such dealing fails to inspire creditable work.



THE important explorations of the Little Miami Valley, continuing under the guidance of Mr. F. W. Putnam, have brought to light many specimens of decorative work in connection with the highly interesting altar mounds, the contents of which are among recent acquisitions to the Peabody Museum of American Archaeology and Ethnology. These objects include some curious stone dishes in the forms of animals, most resembling those of the turtle and fish, and having the backs covered with elaborate incised designs. The style of the pieces differs from that of the most usual forms of ancient American work in pottery in the finished execution, which, with a fine polish of the hard, dark stone, gives an appearance of comparative elegance. Similarly careful work is shown in a series of detached ornamental pieces in stone of spatula shape, with surface covered by a double row of horizontal shallow groovings, with lozenge ends united with extreme nicety at the

center, the surface being polished with the brilliancy of the finest decorative marble work. Among other curious offerings gathered with the buried altars, which also are secured by the Museum in their original form in hard baked clay, were flat figures of serpents cut from sheet mica, as also a human face in rude profile.

By far the most numerous of articles discovered are those of personal adornment. Some of the most remarkable of these are earrings in copper with meteoric iron plated upon the surface by hammering, the curious form adjustable to the slitted ear being that of two discs with edges curled inwardly toward an axis by which the two circular pieces are united. The same method of plating is illustrated by ornaments in the form of earrings and bracelets with silver hammered on, and in that of a copper pendant with gold plating. Quantities of bored pearls and of beads formed in shell and in copper of different shapes are to be seen in the collection, with also rings in pottery pierced with small holes at intervals, of which the use is not discovered. Of greater consequence is a series of figurines taken with the altars, and which will be completely figured and described in a forthcoming publication by Mr. Putnam, on the subject of these discoveries.

While attention is called to these relics, it is proper to observe the distinction between the incidental collecting of curiosities and the far greater work in view in the thorough exploration of the Ohio mounds. The discoveries already made tending to afford a comprehensive view of these groups of altar mounds, with the singular system of pits adjacent to an altar beneath such a mound, are of extreme interest and importance. It is gratifying to learn that money is being subscribed to aid the completion of this work in the scientific manner thus far pursued, although the funds are still insufficient for the purpose.



ACCESSIONS of different kinds, in part of decorative character, are gathered in a European room recently arranged for exhibition at the Archaeological Museum of Harvard University. A Danish collection of antiquities, another of considerable extent from the Swiss lakes, a series of paleoliths from the Somme, France, and a collection of the same class from England are all of importance to archaeologists. In addition is to be seen a group of Etruscan pottery presented by Signor Astillani, of Rome, among which are a few good specimens. Another small collection here from Italy is one purchased from Gabriel de Mortillet, including some curious little iridescent tear bottles and other small objects of more or less peculiarity. Although distinct from the European department, the extensive and highly valuable representation of Chirigui pottery recently coming into the possession of the Museum is also placed in this room. The collection, which comprises nearly four hundred specimens, is that purchased in Panama by Captain Nathan Appleton, from Mr. J. A. McNeil, for exhibition in the Foreign Fair held last year in Boston. It was subsequently donated to the Museum by Captain Appleton and Thomas G. Appleton, Esq., of Boston. A somewhat elaborate style of ornamentation is illustrated by some of the pieces, with feet carved, as explained by Mr. Putnam, to represent a child done up in cloths as if tied to a cradle board. From examples of this collection, the Chirigui pottery is regarded as forming a type distinct from that of either North or South America. It will prove an interesting and instructive study in connection with the other important collections here from Peru, Mexico and other countries of this continent.



SOME of the recent art gifts to Howard University are as follows: An etching from William E. Darwin, showing the study of his father, the late Charles Darwin, as it appeared on the day of his death; a bust of Professor Henry J. Bigelow, to be placed permanently in the surgical lecture room of the new Medical School building on Boylston Street; a portrait of Dr. Oliver Wendell Holmes, also for the medical school; a full length portrait of President Rutherford B. Hayes, painted by Wm. M. Chase, to be hung in Memorial Hall; a bust of Ralph Waldo Emerson by the Concord sculptor, D. C. French, already placed in Memorial Hall, and a bronze statue by the same artist representing John Harvard, presented by Samuel J. Bridge, and which is to be erected during the present autumn on the college grounds.

JAPANESE balloons of bright-colored paper, with the basket-car underneath of red and white wicker work, are hung under the chandelier or in bay windows.